

LIFESTYLE

Group honors Southeast Asian life



SPORTS

Sports writer shares story



ARTS

Doc explores living with disabilities



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After the 2016 elections, where do we go?
special section, pg. 6-7

Students joined protestors on Boylston Street Wednesday night to fight back against the ideologies of president-elect Donald Trump. • *Ezekiel Levin / Beacon Staff*

Gender neutral bathrooms vandalized

James Kwon, *Beacon Correspondent*

In an act of vandalism, signs promoting gender inclusivity were ripped off of bathroom doors in the Paramount Center.

Damage to the signs was first reported early last week to Sylvia Spears, vice president for diversity and inclusion. Emerson introduced gender inclusive bathrooms at the beginning of the semester. The new signs were implemented so that students could comfortably use the bathroom that they feel is right for them.

“I take [the vandalism] as an indication that somebody on our campus, or somebodies, are either upset or have issues with the fact that Emerson embraces gender diversity,” Spears said.

Spears said the theft of the signs was the only vandalism that has occurred in the bathrooms.

Freshman Jessica Makower, a resident at Paramount, said she was shocked by the act of vandalism.

See *Bathrooms*, p. 2

"Somebody on our campus...[has] issues with the fact that Emerson embraces gender diversity"
—Sylvia Spears, VP for diversity and inclusion

Volleyball players protest election in pre-match demonstration

Matt Couture, *Beacon Staff*

Yesterday wasn't just any other day in America, and this wasn't just any other Emerson women's volleyball game.

Upset by the election of Donald Trump as the 45th president, multiple players wrote messages on their arms, and the entire team came together in a huddle during the national anthem. Normally, the Lions line up facing the flag.

Junior Sam Harton described a somber locker room scene, and said a statement had to be made.

“It's a really dark day in history for us. I know that a lot of us came in the locker room crying today,” Harton said. “Some people wanted us to just go out and play and forget about it, but I don't believe in that. There was just too much emotion to put it aside. This is a cathartic experience for us, volleyball, so we really wanted to bring it into that.”

Harton's arm bore a statement in black permanent marker: “Not My President.” Teammate Annie Hall, a senior, wrote “Nasty Woman” on her arm, referring to the moniker Trump used to describe opponent Hillary Clinton in the third presidential debate.

Hall said she first thought about taking



Emerson's women's volleyball team huddles up during the national anthem. Matt Couture/ Beacon Staf

a stand on the court while watching election night coverage with teammate Jessica Hamilton.

“Once we found out the final result, it was a pretty big shock,” Hall said. “We were pretty upset. We thought, we have a game tomorrow and we're asking people to go. What can we do?”

National anthem protests have gone mainstream in sports this year. Colin

See *Volleyball*, p. 7

news

Campus theater spaces hard to come by

Sydney Zuckerman, *Beacon Staff*

High demand for Emerson's only free performance space—Little Building's Cabaret, which will close when the building begins renovation this summer—has forced some student theater groups to seek locations outside the college to showcase their work.

Robert Colby, a professor in the performing arts department, said the Cabaret is a useful space, but it could be better.

"Students have clearly used the [Cabaret] space day-in and day-out," Colby said. "The sign-up for it would disappear in minutes, it's constantly in use."

Student Government Association Performing Arts Senator Nicole Gabriel, a freshman, said she is working to organize a meeting with Performing Arts Department

Chair Melia Bensussen and representatives from the Office of the Arts to discuss this issue.

"Obviously my goal would be to get some more free spaces on campus for student group," Gabriel said. "But I mostly just want some clear open communication between [the Office of the Arts] and the student body."

The cost of other theaters is especially difficult for performing arts groups that stage multiple shows per semester. Despite price cuts, it still costs students approximately \$1,500 to rent spaces such as the Greene or Semel Theaters for two or three days, Ryan Kane, a sophomore performing arts major and member of Mercutio Troupe, said.

"We'd be spending all of our money just to reserve a space, and then have no money

"The sign-up for [the Cabaret] would disappear in minutes, it's constantly in use."
—Robert Colby

to have costumes, and props, and the set to put it on," Kane said. "So it's kind of just very hindering to anything you can do student-theater wise."

The Office of the Arts did not respond to requests for comment.

Emerson Student Government Association funds most performance organizations, but this money is not allowed to be spent outside of Emerson, Kane said.

Associate Vice President of Communications Carole McFall said there is another option for students. If they can not find an on-campus spot to meet their needs, then she, along with other administrators, can help find a suitable off-campus location.

"Staff and administration are looking for other options to keep costs down, to make sure that we're not passing on a financial burden to the student theater

organizations," SGA Executive President Emily Solomon said. "We're making sure that the student voice is not forgotten in all of this."

Kidding Around, whose theatrical performances are exclusively for children, used the Boston Public Library as a stage this October when they performed *The Hobbit*. The group's artistic director, Khyati Sehgal, said that although schedule struggles with the Cabaret are inconvenient, they benefits her organization in the long run.

"It's sort of forcing us to look around and see what other newfound spaces we can use to bring a wider range of audience members to our shows," Sehgal said.

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Gender inclusive bathroom signs vandalized



Continued from page 1

"It's really surprising because going to Emerson, there's so many different people everywhere, and I always thought it was so inclusive," Makower said. "To have this happen is unexpected from Emerson students."

Spears said she thinks the motives of the wrongdoing lay in the goals of the inclusive bathrooms.

"I think people have the right to have a difference of opinion about gender diversity, I'm here, I understand that," Spears said. "This signals to me that somebody or some individuals on our campus have an issue with that."

Spears first announced the new bathrooms on September 1.
Ezekiel Levin / *Beacon Staff*

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Cab and Fitness Center to move Downtown Crossing to host LB facilities

Max Reyes, *Beacon Staff*

Students looking to hop on the elliptical or see a comedy show—activities formerly reserved for the Little Building basement—will need to make the trek to Downtown Crossing this January.

Both facilities will move from the Little Building to a building at the corner of Summer and Arch Streets, according to an email sent to the Emerson community from the directors of the Cabaret, the Fitness Center, and the Athletic Training Room.

The move, which was organized by Emerson's Facilities Department, the Campus Center, the Fitness Center, Emerson Athletics, and the Office of Campus Life, according to the email, precedes the renovations to the Little Building set to begin fall of 2017. During renovations, the Little Building and its faculties will be unavailable to students, making a change of location necessary.

The new location has five floors, including the basement, Vice President for Facilities and Campus Services Duncan Pollock said. He said the first floor will serve as a reception area, the second floor as the new Cabaret space, and the third and fourth floors will house the Fitness

Center. The basement will have locker rooms and bathrooms, he added.

The college initially planned to move Cabaret events to the Bill Bordy Theater and had been negotiating a deal with the Summer Street Planet Fitness to use its space for students, Pollock said. But Pollock said the Planet Fitness deal failed because Emerson wanted an exclusive facility for students.

Lizzie McDowell, a junior visual and media arts major, was privy to an early look at the new location as part of a student advisory board. She had concerns about the new Cabaret space, specifically the structural beams that she said would create difficulties during performances.

Despite her concerns, McDowell said using the new Cabaret area was preferable to hosting Cabaret events in the Bill Bordy Theater.

"Realistically, we don't have any other choice," McDowell said.

Emerson College has a three year lease on the space and plans to return the Cabaret and Fitness Center to the Little Building basement once renovations are complete, Pollock said.

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New minor could change storytelling education "Nonfiction Narratives" would integrate several departments

Shafaq Patel, *Beacon Correspondent*

Nonfiction stories are told through many different mediums, and some departments at Emerson have decided to collaborate so students have the opportunity to explore them all.

A new interdepartmental minor called "Nonfiction Narratives"—which will include courses from the journalism; visual and media arts; writing, literature and publishing; and performing arts departments—may be offered next fall, Assistant Dean of the School of the Arts Tom Kingdon said. This minor is designed to expose students to different mediums, like newspapers, documentaries, and magazines.

"There is quite a lot of nonfiction storytelling occurring at Emerson through various departments," Kingdon said. "This is an opportunity and effort by faculty members to talk about the similarities and differences in what they do in terms of non-fiction storytelling, and to see if we can put together an interdisciplinary minor."

Kingdon, who is in charge of the new minor, said the idea was introduced two years ago at a School of the Arts meeting.

Each department would make some nonfiction narrative classes available that were previously inaccessible to students outside that major, Kingdon said. He said

students will be offered magazine writing classes from WLP, documentary classes from VMA, and documentary theater from performing arts.

Sophomore Ian Mandt used the college's individually-designed interdisciplinary program to create his news content for new media major, which combines VMA and journalism.

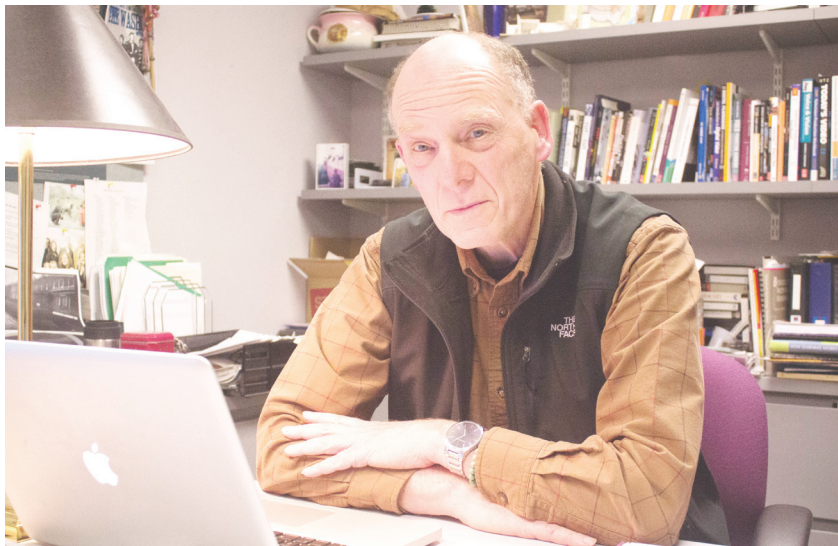
"The way that journalism is consumed nowadays is so drastically different than it was five or 10 years ago," Mandt said. "And that is why it is important for VMA, writing, and for all other majors to be combined into one. Having minors that combine the departments together is a great step."

Mark Leccese, an associate journalism professor, thinks there are a lot of skills students can gain from taking courses that teach different forms of storytelling.

"The tendency in most academic institutions is to have walls between departments, and we really want to break down those walls," Leccese said. "There's a lot that students who are interested in telling nonfiction stories can learn from a journalist, and a documentary filmmaker, and an author."

Brooke Knight, chair of the visual and media arts department, said that although professors welcome students from differ-

"There's a lot that students who are interested in telling nonfiction stories can learn from a journalist, and a documentary filmmaker, and an author."
—Mark Leccese



Assistant Dean of the School of the Arts Tom Kingdon is in charge of the new minor.
Cassandra Martinez / *Beacon Staff*

ent departments, opening VMA production classes to non-majors is difficult.

"That is a challenge for us honestly because of the resources involved and the space and classes we can offer to students since we have quite full classes as it is right now," Knight said.

Kingdon said the minor will soon go through the approval process. If depart-

ments accept it, it will be available to the students next fall.

Like comedic arts, which started out as a minor in 2014 and became a major this year, the nonfiction narrative minor may pilot as a minor with potential to become a major, Kingdon said.

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editorial

Election results indicate misunderstanding

At issue:
Donald Trump will assume the presidency

Our take:
How did we not see this coming

Editorials are written solely by Editor-in-Chief Jackie Roman, Managing Editors Christina Bartson, Mark Gartsbeyn, and Laura King, Opinion Editor Shelby Grebbin, and Deputy Opinion Editor Madelene Nieman without consultation from other staff members, and does not influence any stories. Op-Eds reflect the views of only their authors, not The Berkeley Beacon.

For better or worse, this presidential election is indicative of a political turning point in our country. In a few short months, Donald Trump will assume the presidency. To many, this news is shocking and devastating.

In an email sent to the Emerson community, President Lee Pelton asked students to understand what Emerson stands for, and what we must continue to stand for in the face of adversity.

“I want you to understand that to be fully educated you cannot be mere spectators,” Pelton said. “You must instead stand for something. Through intellectual inquiry, intercultural understanding, and civic responsibility, I want you to know in your hearts the true value of a good education and its power to create light and liberty and beauty and hope and truth out of a sea of darkness and despair.”

We, along with many other students, professors, and faculty members, are wondering how we did not see this coming. The polls, the leading voices in both sides of reputable, legacy politics, and every seemingly unbiased news source all said Hillary. We were living in a bubble, apparently. Because the majority of America did not agree.

But maybe we shouldn’t be surprised by these results. They reflect the disenfranchisement of poor, rural whites—a group that usually doesn’t feel motivated to speak up in our government. Yet it seems that the deafening sound of their voices has been ignored by the press, the entertainment industry, and the government—until now. The Rust Belt has suffered for a long time. Regardless of whether or not he plans on following through,

president-elect Donald Trump promised to listen and speak for this segment of the American population.

And now, what do we do? For the years most of us have been politically aware, we’ve had a president who has supported minorities. Obama called out institutional racism in the police force. Joe Biden spoke out about rape culture on college campuses. Michelle Obama promoted equal pay and rejected glass ceilings.

These results also serve as a wake up call. Perhaps we really have been ignoring middle America.

And so, for the past eight years, minority voices got to be heard. But Trump and his administration will not speak for us. So now, we need to speak for ourselves. As media makers, we need to continue these conversations and fight to keep them in the spotlight. It’s going to be harder without government support, but our art is how we can combat this.

These results also serve as a wake up call.

Perhaps we really have been ignoring middle America. Perhaps we have been isolating a large swath of individuals. Perhaps we have been excluding conservative perspectives from our art, our stories, our articles. And because of that, the people cried out for attention and respect in the only way they could—by voting for Donald Trump in an uproarious power grab. That’s an action we can’t will or shout away. It is reality and subsequent elections will only continue to be more surprising if we refuse to try and understand one another. As hard as it may seem right now, we must listen to those who use a vote for Trump as a way of saying, “You don’t listen to us. You judge us. And now we are demanding your attention.” Well, you have it.

But as media makers, we need to regain the confidence of the public—because, as an industry, we failed in the lead up to this election. To do this, we need to better understand our population, even if it’s something that is hard or painful to understand. We need to get out of these bubbles of Facebook algorithm aggregation and liberal campuses and actually see this country for what it is. And we need to obtain information and disseminate it accurately and let people make their own educated decisions.

Letters

If you want to respond to, or share an opinion about, an article in the Beacon, you can write a short letter to the editor. Email it to letters@berkeleybeacon.com.

Please note that letters may be edited. Submissions for print must be shorter than 250 words.

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Even Boots, the psychic Scottish goat, did not see this presidential election in the cards.



arts

Elma Lewis Center asks what "America Will Be"

Panelists discuss activism, arts, and country's future

Owen Elphick, *Beacon Correspondent*

In 1935, Langston Hughes composed the poem "Let America Be America Again." The piece openly criticizes imperialism, settler colonialism, capitalism, and white supremacy in America, yet still maintains a sense of hope in the country's future. Over eight decades later, the poem remains relevant.

Last week, Emerson's Elma Lewis Center for Civic Engagement, Learning, and Research led a panel discussion called "America Will Be," based on a line from the poem. The discussion, part of the center's #EmersonVotes initiative, was moderated by Executive Director Judy Pryor-Ramirez and featured three panelists. They touched on a wide range of topics, from education and journalism to equity and representation.

Boston Arts Academy STEAM Lab Director Dr. Nettrice Gaskins, a writer, blogger, artist, and producer, described herself as a "rebel" since childhood and how she, as a black woman, has faced many challenges over the course of her career.

"Opposition has been there the whole time," Gaskins said. "It doesn't seem to stop me. It's about saying, 'I'm going to create a path where there aren't any.'"

This spirit and resolve has translated into her work in BAA's STEAM Lab, which works to integrate art with the STEM fields (science, technology, engineering, and math) to allow for new modes of creation and innovation in education.

Press Path TV youth program alumnus Darius Watford also discussed the importance of education. As a high schooler from Boston, he had the opportunity to work in video production for Press Pass TV. Now, he teaches youth in the position he was once in, helps them find their voices, and empowers them speak honestly and ethically. He discussed how often headlines fail to display the complexity of their stories.

"There are stories put out that are mold- ed and put together that don't necessarily always speak the truth," Watford said. "It's just building up these local journalists to tell the truth, and having people know the power of media and making them media literate, and understanding not to take everything for what it is."

Disability advocate Heather Watkins '97, who graduated Emerson with a degree in mass communication, brought up issues of representation and civil rights. An author, blogger, and former chair of the Boston Disability Commission Advisory Board, Watkins was born with muscular dystrophy.

"I think maybe [people] don't see the importance of the role that people with disabilities play in the community," she said. "And this is all kinds of disabilities, not just physical ones like I have, but hidden ones. You can graduate from college, get your driver's license, have a baby, bake a cake, walk up and down the stairs, do a cartwheel...and you still can be disabled. And there's nothing wrong with that, because it's beyond medical diagnosis. It's an identity marker."

Watkins also spoke about personally being at the convergence of three different civil rights movements—for women, people of color, and people with disabilities. She is a co-founder of the Disabilities for Divas Project, a supportive sisterhood network representing women of color with disabilities.

"None of that is lost on me, how we come together," she said. "But what is a head-scratcher for me is that you have to mandate civil rights. You have to tell people how to treat one another...because by virtue of being born, that's not a given?"

Gaskins agreed, commenting on how the state of civil rights in America has regressed in the past thirty years, and how that is reflected in the current election.



The panel discussed topics relating to education, journalism, and equal representation in America. • Kermel Yohannes / Beacon Correspondent

"We have received [from the current election cycle] some things that many thought would not exist anymore happening right now, today," Gaskins said, "that feel like what we've read about [the civil rights issues of] the Sixties."

Yet all of the panelists expressed hope in the future and the ability of the American people—particularly younger generations—to enact change.

New Director for Intercultural Affairs Tamia Jordan, who has worked with Gaskins in the past, said at the discussion, "It was kind of what I needed right now...It's been a long election season."

When audience members first came into the event, blue slips of paper reading "America Will Be ____" were placed on their seats. Pryor-Ramirez encouraged the panelists and all those in attendance to fill in the blank, putting what they hope or dream America will be.

"Inclusive of all abilities," Watkins answered, "and accessible to all persons."

Watford chose "Progressive."

"And what I mean by that is not to be too into ourselves to acknowledge we do live in a good nation," Watford said, "but to still acknowledge that there are faults that we have that are built in systematically and socially, that we still have to address."

"I'll say equitable," said Gaskins, "because I believe the components are there—access, diversity, and inclusion. Having an equitable society means we're thinking about who's not in the room, we're considering that all the time. We're also thinking about who's represented in that space."

Vice President for Diversity and Inclusion Sylvia Spears said she greatly enjoyed the panel.

"I loved the different lenses that each of the panelists brought," she said, "and also the promise of young people who aren't fettered by the weight of the past. That young people can create really what America will be."

"I loved the different lenses that each of the panelists brought, and also the promise of young people who aren't fettered by the weight of the past. That young people can create really what America will be." —Sylvia Spears, Vice President for Diversity and Inclusion

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Alum doc follows young blind woman, explores beauty



Best and Most Beautiful Things follows Michelle Smith, second from left, a legally blind and autistic woman. The cast and crew talked with the audience afterwards. James Manley / Beacon Correspondent

Annika Hom, Beacon Correspondent

In the dark, Michelle Smith asks her mom to teach her how to light a match. She attempts to bring the flame to the wick, but tells her mom she can't see it; she says she is scared. The camera blurs the candle in order to emphasize Smith's blindness. After a while, she successfully lights it.

This scene in *Best and Most Beautiful Things* previews how Smith, 24, attempts to live independently as a legally blind and autistic woman. The film was directed by Emerson alumnus Garrett Zevgetis, who graduated with a degree in visual and media arts in 2005. The film begins with Smith's graduation from Perkins School for the Blind and follows her endeavors to experience life in spite of her disabilities.

The idea for the film started at Smith's school. Kevin Bright, '76, vice president and founding director of Emerson Los Angeles, taught a film class at Perkins and had Smith as his student. Zevgetis, who volunteered at Perkins at the same time, was developing a short film on Helen Keller. Bright suggested Zevgetis focus the film on Smith instead, and he later went on to be the film's executive producer.

"Kevin Bright was the link to every aspect of this," Consiglio said. "He was so

instrumental in this film creatively and, in addition, [financed] this film. We would not be able to do this without him."

Consiglio and Bright both helped Zevgetis keep the film on focus.

"Every time I wanted to go off for some bigger story on Helen Keller, or blindness in our country, we'd remind ourselves that it is [about] Michelle," Zevgetis said at the panel. "We were telling this story from Michelle's perspective."

To help achieve this, the team made certain scenes appear blurry by adjusting the camera's focus. This enabled viewers to experience sight like Smith.

Additionally, it shows more complex sides of Smith. For example, it explores Smith's involvement in the "kink" community. In the movie, Smith said she enjoys role-playing and feels liberated by it.

"People don't seem to see people with disabilities as being sexual, and, trust me, I am," Smith said. "I know other blind people, people with autism, people in wheelchairs and all sorts of disabilities who are into kinky things and are sexually active."

Jeffrey Migliozi, Smith's old teacher from Perkins who is also featured in the documentary, deems this an essential part of the documentary.

"I think being able to see Michelle as a whole person, being able to see the sexual

side of her, is most important." Migliozi said at the panel. "Being able to get the conversation going not just in the film, but [focus on] how Michelle speaks about sex positivity and is not afraid to take that issue head on. It's a champion for that. The disability community has totally embraced this film."

Emmett Foss, a junior visual and media arts major, said he agrees with Migliozi about how the film eradicates stigmas about disabled people through Michelle's interests.

"Small moments like Michelle talking about her first job, or showing her with her doll collection, or watching cartoons, or in the BDSM community, come together throughout the film to paint a larger picture of her as a human being," Foss said.

Moreover, Zevgetis hopes this film connects with viewers that feel depressed. He recounted how Amarate, a girl who appears in his film, committed suicide six months ago due to bullying.

"I just want this film, for young people but young women especially, to see this film just to hear Michelle's message of empowerment and that you are not alone," Zevgetis said.

A main theme in the movie revolves around Smith's desire to "unlearn nor-

**"I just want this film, for young women especially, to see this film just to hear Michelle's message of empowerment and that you are not alone."
—Garrett Zevgetis '05**

mal." Her Asperger's syndrome causes her to be obsessed with hobbies others might find unusual, such as collecting dolls at age 24. Instead of shaming herself or conforming to the "norms," Smith chooses to accept herself.

"Unlearning normal basically means, 'Don't feel like you have to be like everyone else,'" Smith said at the panel. "People like to make that joke and say, 'Oh, so you think you're some special snowflake?'" Smith merely responds, "Yes, I am! And so are you!"

Foss said he felt personally impacted by the film.

"As someone who has struggled with Asperger's syndrome myself, the anxieties presented in the film were familiar to me," Foss said in an interview. "While my case is not nearly as severe as Michelle's, I felt I certainly could relate to some of the things she was going through regarding the struggle to find community."

The film will continue to make appearances at national film festivals until Dec. 9. It will then premiere on PBS's Independent Lens on Jan. 2.

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"This world is bullshit"

Finding inspiration in Fiona Apple's fearless attitude



Mary Kate McGrath
McGrath is a writer, literature, and publishing major and the Beacon's music columnist.

When I was in high school, the musical icons were poised and impossibly beautiful. They were usually multi-talented pop stars and at sixteen, I related to exactly zero of these traits. It was difficult to find complex, relatable female figures in mainstream culture, especially in the music industry. So when Fiona Apple stumbled into the media with her furious piano ballads and candid attitude, it was a moment of revelation.

Society often casts women as overly emotional and then uses this stereotype to invalidate and dismiss female experiences. Yet it is in emotion that Fiona Apple finds strength. The fury and sadness in her music are her ways of regaining independence, and she finds self-respect in admitting imperfection. Her music asserts that the female experience has value and gives women permission to write their interior lives into songs.

In the two decades since her album *Tidal* debuted, countless singer-songwriters have worshipped Fiona Apple. But at the time of its release, the music media didn't know what to make of her songwriting; few could fathom how the album functioned as both an emotional appeal and an offensive strike. Her record label was equally anxious, and worried that her music wasn't suited for either a commercial or

independent audience; it is a well-known industry story that, on the eve of the release, Sony pushed for a more pop-savvy hit. Apple sat down at the piano, banged out the dissonant opening chords of "Criminal," and finished the song in an hour. The single became a pivotal moment in her career—Apple was an artist to reckon with.

Someday when Fiona Apple is written into music history, she will be remembered as a true rock star. The visceral lyrics and intelligent instrumentation on her early releases alone are enough to qualify her for this title. However, the prevailing narrative of her career has been less positive; there is a Tumblr blog titled "Fiona Apple Acting Crazy," and *Rolling Stone* published a list of her "bad girl" moments. And yet, when male artists like Ryan Adams write the same kind of songs that fill Apple's first releases, the media applauds their honest songwrit-

ing and rebel attitude. In recent years she's received more critical acclaim, but her reputation as a loose canon persists. This is a reaction to Apple's uncompromising approach to public life, where she chooses to defend herself in the face of extreme scrutiny.

Society often casts women as overly emotional and then uses this stereotype to invalidate and dismiss female experiences. Yet it is in emotion that Fiona Apple finds strength.

cord filled with celebration and recovery. Mitski disarms listeners with her surreal poetry and blend of folk and punk. Julien Baker wrote a simple folk album that is inexplicably sad; it is not uncommon for the entire audience to cry at her festival performances. These artists exist in the

It is my belief that the most interesting folk music right now is made by women. While these artists may not top popular charts, they are receiving the critical praise they deserve. On her debut album, Angel Olsen used retro styles to write her way through a time of emotional difficulty—then followed it up with a re-

wake of Fiona Apple, taking advantage of the space she carved out for women in folk music. These artists, and their critical esteem, offer the optimistic vision that the media is slowly moving toward an era of appreciating emotional art without sensationalizing it. When I think about all the artists teenage girls today will be exposed to and inspired by, I'm almost jealous.

In 1999, Fiona Apple further secured her role as an industry outsider when she rambled off an unscripted speech at the MTV Video Music Awards. "This world is bullshit," she said, looking into the camera. "And you shouldn't model your life about what you think that we think is cool, and what we're wearing, and what we're saying—go with yourself." It was the kind of bold moment that the VMAs are now notorious for, but the candid speech nonetheless caught the audience off guard.

If Fiona Apple's career can be condensed into one moment, it is this. Sometimes, when I'm feeling stressed or frustrated with the music industry, I revisit this speech on YouTube, and know these words have inspired more women than just me.

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Moving forward from the



The day after the election, students showed their dissent by marching through downtown Boston with protesters from across the city.
Ezekiel Levin / Beacon Staff



Students march against Trump

Max Reyes, *Beacon Staff*

Emerson students joined the thousands who marched through downtown Boston on Wednesday night to express their dissatisfaction with this week's election results—namely, the election of Donald Trump as president.

A speaker for Emerson's Socialist Alternative said 6,000 protesters met at the Parkman Bandstand in the Boston Common around 7 p.m. and listened to multiple speakers before heading through the Common toward Beacon Street. The event's Facebook page corroborated the size of the congregation.

The crowd walked the perimeter of the Common and down Boylston Street

about half a mile to Copley Square. Protesters proceeded down Clarendon Street to Newbury Street, eventually crossing the Public Garden to return to the Common bandstand.

This was the third protest held in downtown Boston on Wednesday. The first was a student anti-Trump rally held at 12 p.m. in the Common, and the second an anti-Dakota Access Pipeline protest held in downtown crossing according to Patch.com.

Emerson students present for the march expressed a mixture of frustration, anger, and disappointment regarding the election's outcome.

"Everything's quiet," sophomore visual and media arts major Hollis Westling said.

"Everyone's just in shock and mourning."

Westling also said she understood the animosity being directed at Trump voters.

"It's hard not to respond with anger when half the country tells you you don't deserve the same rights as everyone else," she said.

Other students expressed a belief that anger at Trump's supporters would only do further damage to the country.

"You shouldn't condemn someone just based on who they're voting for," freshman visual and media arts major Owen Richmond said. "You have to listen to everyone."

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Op-Ed: Donald's Democracy is a new America

Shelby Grebbin, *Beacon Staff*
Madelene Nieman, *Beacon Staff*

It's 9:15 p.m., and we are sitting in Shelby's dorm room. We make jokes with her roommates while CNN plays on a tiny laptop propped on a bookshelf, the first polls only just closed. Madelene's computer is open to a skeleton outline of the opinion article for the next day. There are two headings: 'IF CLINTON WINS' and 'IF TRUMP WINS.'

We come up with a series of three valid points about the importance of electing a female president, and what of her policies will come to the forefront. It is a very reasonable, organized, bulleted list. We file these ideas away under Clinton's name. Under Trump's name, there are four bullets, equally reasonable (in a sense): cry cry cry, our earth is consumed by fire, weeping and gnashing of teeth, and DEVASTATION.

"But really, what will we write if Trump wins?"

"We'll cross that bridge when we get there."

But, less than 12 hours later, we find ourselves attempting to make sense of a victory that was totally unprecedented. Early in the night, FiveThirtyEight only gave Donald Trump a 28.6% chance of winning the election. Even Boots, the psychic goat, predicted that Hillary Clinton would win the election.

Now we are all here. Here, in this historic moment. Here, in the center of Boston—trekking up and down Boylston street with desolate stares, feeling as though *something* has been taken away from each and every one of us—our pride, the safety of our friends and ourselves, and

our dreams for a brighter future. We are here in this moment of pause. The question on all of our minds is: *What comes next?*

For a lot of us, after disappointment, there was fear. The fear that we, as young white women, feel in the face of this decision is quite real, and something neither of us expected. Last night, something was taken away from over half the population of this country, a certain freedom that we had previously thought to be inalienable. The electoral college has made it clear that women are not valued, but even we are not the group most at risk.

While we are afraid of how the attitude toward sexual assault might change, people of color face a much more immediate threat. There is a certainty that the color of their skin will become the central point of how they are treated, how much hate is hurled in their direction. Immigrants to this country, legal or otherwise, face deportation and targeted police force. For while women are marginalized, they are at least something that the Republican establishment claims to defend. At least there is a pretense.

This collective fear and dread speaks to the vast implications of this outcome, and how many people now feel that America has, in effect, turned its back on them. Hillary Clinton's candidacy symbolized a turn in what seemed like a hopeless situation for all minorities, especially on the tail of an eight-year run of our first black president. Her potential to become president brought to mind the American "greatness" for which Trump claims to strive—the idea that anyone can do anything, that there are no barriers we can't overcome. This idealism, this dream, is not necessarily dead. It simply comes with a new set of

expectations.

It is what we do in the coming years that will define our generation. We must look back on the progress we have made as a nation and know that the changes we have seen in our country have not come easily. Change occurs when people band together and fight for what they believe in—for what is fundamentally right. Progress cannot halt today, tomorrow, or on inauguration day. We cannot spend the next four years fighting to merely *preserve* the America we have spent decades fighting for. We must continue to fight for an America we have yet to see.

President Obama, despite his incredibly high approval ratings, has faced enormous gridlock in the final months of his presidency. He has been unable to appoint a vacant seat in the Supreme Court. This cannot continue, especially for four years. No matter what we may think of Donald Trump's policies, we need to give him the chance to make political changes. We also need to have faith in the democratic system, in the governors and senators and legislators, that they will represent the views of their constituents, even the democrats. It's incredibly hard to say this the very day after it feels like democracy let us down, but that's what we signed up for. No matter how bleak things seem now, we cannot lose hope.

As Clinton said in her concession speech, "Our campaign was never about one person, or one election. It was about the country that we love." Love will not end here.

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2016 elections

a special section



Letter from the Editor

Dear community,

Today I am proud to be a woman. You read that correctly.

Today, we should be proud we endure. Hillary Clinton's shocking loss, and subsequent graceful speech in which she concedes to the president elect, proves the resilience of women. Her life has essentially been donated to us as a vehicle for change. She has thrown herself into the fire for us, facing the brunt of sexism and humiliation in an effort to make change and reclaim power. The sacrifice of her personal

life, her marriage, or any semblance of conventionality, is something to respect.

And although she did not win that oval, I am still proud to be a woman. We must be, now more than ever, proud of our womanhood. We must flaunt our femininity in the face of those who want to control it. We must tend to it, let it grow, in the face of those who want to crush it. We must show that women will persevere. We must show that we are a true force to be reckoned with—a group of people with scars that show a well of fortitude. We have shown a determination to live.

Today, to women—to any isolated

**We must be, now
more than ever, proud
of our womanhood.
We must flaunt our
femininity in the face
of those who want to
control it.**

group or minority or gender—it is important to decide what part of the world you will claim as your own. What will you conquer? Who will you lead? You must decide, today, to become a leader for our country. We must decide, today, that we will not let anyone take our pride. Despite what it seems the world is telling us, women and minority groups of any kind are needed now, more than ever, in the spotlight. Claim yours.

Sincerely, Jackie Roman

Volleyball team makes statement

Continued from page 1

Kaepernick popularized the idea by kneeling on the sidelines before San Francisco 49ers games in response to police killings of African-Americans. He was soon joined by a number of fellow NFL players.

Harton said she isn't the type to hold her beliefs inside, and wanted to express her dismay.

"I didn't think about it until I was warming up, and I was like, 'You know what, I really want to do something,'" Harton said. "This is on my mind. I can't just forget about this while I'm on the court. I'm a big believer that if you're going to

be upset about something, you have to do something about it and say something about it."

The Lions handed Morrisville State College a resounding defeat in straight sets, and freshman Lily Marella felt the team's disappointment with the election outcome played no small part.

"We were in the locker room literally bawling our eyes out together before the game, and we all just came together as women and we said, 'This is for the tournament, this is for women,'" Marella said. "We just came together and decided to fight as hard as we could. That really

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A letter from the president Future leaders are here

On Nov. 8 President M. Lee Pelton addressed the community in an email, which he gave the permission to publish. His words offered advice to students the day after president-elect Trump was chosen to lead.

To our students:
You were educated to virtue.
I want you to understand that to be fully educated you cannot be mere spectators. You must instead stand for something.
Through intellectual inquiry, intercultural understanding, and civic responsibility, I want you to know in your hearts

the true value of a good education and its power to create light and liberty and beauty and hope and truth out of a sea of darkness and despair.

We need your leadership more than ever - now and into the future. I implore you to remain full of hope - to continue to do the good work that you already do. You cannot afford to be silent.

I challenge you to lift up your sweet and strong voices; lift up your hand of compassion, your hand of hope, your hand of faith.

I look forward to the new futures you will build, beginning today.

Op-Ed: Bubbles of bias cloud perceptions

Laura King, *Beacon Staff*

Four years ago, in a conservative household in New Hampshire, my stomach dropped as Republican presidential nominee Mitt Romney gave his concession speech. At the time, I believed that another term with Barack Obama would bring danger to the sanctity of marriage, would tank the healthcare industry, and would unnecessarily raise taxes. I had not been exposed to any other way of thinking, and Obama's re-election was detrimental to my mental health in ways I couldn't understand. I didn't yet have the tools to understand and accept my own identity as an LGBTQ woman.

As internet advocacy expanded and I began to form thoughts and opinions based on sources outside of my mostly conservative family and town, my political ideology began to shift. I entered Emerson a moderate, but was soon forced to accept the privilege that came with my white skin. When I was presented with unbiased information, my understanding of the world

was overhauled. And the situation that brought Trump to the presidency is not so different from that of my upbringing.

Our top polls told us that Clinton would be our next president. FiveThirtyEight, which perfectly predicted the results of the 2012 election, said Hillary had a 71.4 percent chance of winning. The New York Times gave her an 85 percent chance. Some of the most respected politicians in our country backed her, and our most trusted news sources endorsed her. So, how did the electoral map come up so red?

A population—large, opinionated, and powerful—made their voices heard in this election. The largest group of Trump voters was white, working-class men from rural areas who think the country is "seriously off track," according to exit polls from the New York Times. And thanks to Facebook's new algorithm, people only see posts and articles that fit their political tastes. Somehow, we got lost in a liberal bubble that blocked out their sound. We weren't able to predict the anger of these people because we weren't listening. We

dismissed their cries as backwards, bigoted, and deplorable—which perhaps, in language, they were.

But we did not listen to the underlying message in their words, that the current administration does not listen, but Trump says he will. Pennsylvania, Ohio, Michigan, and Wisconsin—who all unexpectedly went red on Tuesday—have all been stunted by the sharp decline in manufacturing job opportunities. Trump's pledge to bring those jobs back by pulling out of trade agreements and treaties infers a return of those jobs—and with it, the perceived "greatness" of the United States' manufacturing era for this white population.

In January, Trump will take office with a GOP congress—and with it, control of our country's image, Supreme Court nomination, and nuclear codes. Personally, that's terrifying. But it also drives me to ensure it does not happen again. We must be more aware of the varying mindsets in our nation.

Surely, that proposal is intimidating.

But we can start right here at Emerson. As with many college campuses, we have created a center for liberal education and acceptance. This is not a bad thing—minority students have a space where they can feel more comfortable voicing their concerns, learning about the world, and preparing to make real change in the world. But in order to use this knowledge, we have to be aware of the bubble we live in—and how it clouds our judgment of this group of people. We can't let our comfort hinder our understanding of the horrors of the world. We can't let something like this happen again.

Today, I can look back at 16-year-old me and scoff at the disappointment I thought I was feeling. The election of Donald Trump over Hillary Clinton is more painful and more meaningful than I ever could have imagined then.

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Students react to election results Fear and confusion across campus

Bret Hauff, *Beacon Staff*
Shafaq Patel, *Beacon Correspondent*
Nathanael King, *Beacon Staff*

America has spoken, but a cloud of confusion cast its shadow at Emerson the day after Donald Trump became President-elect.

Somber stares replaced the busy hum of Boylston and Tremont Streets. Tears welled in the eyes of students and professors. Many didn't come to class. Trump's unpredicted triumph over Democratic nominee Hillary Clinton blindsided many at our classically and staunchly liberal institution.

President Pelton addressed this unrest in an email to the Emerson community Wednesday afternoon. He promoted self-care and civic action, and his acknowledgments gave credence to students' anxieties.

Mia Daniele, sophomore writing, literature, and publishing major:

"By the time she officially conceded, it was a cold acceptance of it. I think the biggest shock came around 11 p.m. at night when everything was at a stand still and everyone was slowly realizing that it was going where it was going. I was very upset about it. I was very scared. A lot of my friends are LGBTQ, and people of color, and I was very scared for them. A lot of them were visibly breaking down throughout the night. A lot of tears were shed. And this is just very scary times, and I am afraid for them."

Annalise Taylor, freshman visual and media arts major:

"Honestly, it didn't quite hit until after I woke up the next day and everyone was lamenting on Facebook. Everyone on the street is dead silent. No one is smiling, no one is laughing. Everyone is crying. I started crying. It just didn't seem real."

Max Cohen, freshman journalism major:

"I've tried not to bring [the election] up today. It's kind of a sensitive topic. I know how people are feeling scared, and unsafe, which they shouldn't. I don't believe that Donald Trump is going to do the things that they think he's going to do ... People on Facebook were calling Trump supporters xenophobic and all this ... [Supporting Trump] has nothing to do with racism. [Trump supporters] want someone to stand up for their jobs, stand up for their families, and try to bring prosperity back to America."

Annie Armstrong, senior journalism major:

"To me it seems like there is such a lack of communication between rural America and metropolitan America. This speaks a lot about the education systems because

I think that if you believe the stuff that Trump is saying, it just goes to show your ignorance. I've always been really optimistic and I truly do believe in people, but never so little as today. It's making everything I hold dear to my heart come into question. I feel really hopeless."

Emily Solomon, SGA president and senior visual and media arts major:

"We have a responsibility and a duty to right what's wrong ... Not all of us are going to become documentarians or journalists or deal with nonfiction. But even those that deal in fiction, there is truth in those stories. The stories we tell shape our culture."

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lifestyle

New org hopes to educate about South Asian culture

Rebecca Szkutak, *Beacon Staff*

Emerson students have the chance to interact with South Asian cultures a little more every Tuesday night.

Desi, a new on-campus organization provides the knowledge, activities, and food.

Desi is the first org of its kind on Emerson's campus. Aparupa Balasubramanyam, a junior visual and media arts major, is one of the co-founders of this group. She said she got the idea to start the club after working as an orientation leader, during which she found out that the incoming class of international students was of a South Asian majority.

"I thought about how there was still no org for us," Balasubramanyam said. "A lot of Americans I had talked to of South Asian origin talked about how they felt disconnected to their culture growing up, or they tried to reject it, or they weren't really met with positive attitudes when they tried to embrace it. No one should be feeling like that."

Balasubramanyam said that those factors motivated her to start the club. She said she felt that everyone should have a place where they feel comfortable talking about their culture. It also gives an opportunity for anyone of any background or culture to learn more.

Balasubramanyam, the president; along with Vice President Devika Syal, a junior journalism major; and junior journalism Treasurer Brihathi Cherukuri started the club with bi-weekly events ranging from movie nights to discussions. As the club looks to expand, they have had events every week this semester.

The meetings range in topic and activity. Syal said they usually start with a powerpoint explaining the topic, then either perform an activity or open the floor to questions and discussion. Some meetings showcase a style of art, or a cultural aspect.

Each meeting features a variety of South Asian food ranging from idli,

spongy breakfast cakes served with sweet mango and flavored with garlic and spices acher on top, to samosas, a fried snack.

"It's a club for anyone to go and learn about another culture by experiencing it through stories and great food," explained Olivia Kelliher, a freshman visual and media arts major, at the meeting last Tuesday.

Desi hopes to host nights in the near future where people will be able to try woodblock printing, the Eastern Asian technique of using a carved wooden stamp dipped in ink to create patterns on textiles and fabrics.

These events are made to help people learn new things about their own culture and the culture of others.

"We are trying to make it fun because I know that a lot of people who come to our events want to learn," Balasubramanyam said. "While we want them to do that we

don't want to make it too lecture-like where it's like, 'Oh it's another class that I have to go to.' Instead of just coming and listening at our events, they have something to do."

In October, Desi held an event based on the ins and outs of Indian culture, which showcased the fashion, traditional dance, cul-

ture, and food.

"Everyone has heard of this country, but they don't really know a lot about our culture," Balasubramanyam said.

Syal, whose family is from Northern India, said this is apparent even within the Indian culture.

"I didn't know anything about South India," Syal said with a laugh. "If I'm Indian and I don't know that, how would we expect other people to?"

The organization is also making sure to focus on specific areas of these countries and their traditions—acknowledging and dismantling the stereotypes that these massive countries are the same throughout.

Sydney Rae Chin, a sophomore visual and media arts major originally from East Asia, has attended multiple meetings and said she was satisfied to see new orgs

"I think it's growing and it's going to continue to get better. It's nice to see multicultural groups grow."
-Sydney Rae Chin,



Above: Left: Brihanthi Cherukuri, Aparupa Balasubramanyam, and Devika Syal, the founders of Desi. *Cassandra Coyer / Beacon Staff*

Below: The logo for Desi, a new org to celebrate South Asian culture. / *Courtesy of Desi*

about this culture emerging.

"It is a good way for other people to find home," Rae Chin said. "I think it's growing and it's going to continue to get better. It's nice to see multicultural groups grow."

All of these events are currently being paid for out-of-pocket, as Balasubramanyam looks forward to applying for Student Government Association recognition, which comes with funding.

They meet every Tuesdays from 6 p.m. to 8 p.m. in the Cultural Center.

"I feel like at Emerson it's hard to find a connection in South Asian culture," Syal said. "We can get together and talk about issues, or even just joke about things in our culture."

Cassandra Coyer contributed to this report.

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Accepting one's voice, accepting one's self

Kyle Labe
Labe is a freshmen journalism major and the assistant lifestyle editor.

The first time I was called a faggot, I felt like I was hit in the gut with all sorts of emotion—rage, a slow, boiling anger, and a shock that took me completely off-guard. And a bit of sadness, for myself. I couldn't fathom how to react to this word. Parts of me wanted to react violently, but I also wanted to cry. I settled on confusion and walked head-down, bewilderedly away from my accoster.

I didn't know why he would call me such a thing. He was in my gym class, that's all; I had spoken to him once, maybe twice, and now he knew me as *that* word. I was in the ninth grade at that time, a freshman just recently spit into the halls of my Pennsylvanian high school, and I had no idea what or who I was, especially in terms of my sexuality. I was supposed to like girls, just like the other boys around me. And I had thought of girls prior, but now thoughts of boys were bombarding my mind. No one around me had any clue about that. Or so I thought.

I was conscious of my femininity, and, at the time, it made all the sense in the world to repress it. I had to fit in with the other guys. I wasn't going to be called that word again, so I had to fit the part. This meant, I had to be masculine, a man's man, able to pass for straight. In my head, I was sure no one could have seen through that, so I delved into other options. Of course it was my voice, I settled. I had what they called a "gay voice." Every word I spoke further revealed my queerness because of the over-enunciation of the letter "s" or the slightly higher pitch. And maybe some-

times I'd use my hands a bit too dramatically. My voice completely undermined any masculinity. It wasn't anywhere near the low and buttery smooth inflection I should have aquired from puberty.

Where does this concept of the "gay voice" originate? University of Toronto linguist Ron Smyth's research found that men who develop traditionally feminine voices aren't always queer, but typically develop closer bonds with female figures in their life. One study of his asked participants to listen to 25 voices and discern whether they belonged to a "gay man" or a "straight man." The accuracy was only 60 percent, just a mark above what is considered random. This "gay voice" seems to merely be a product of socialization. In a society that places hypermasculinity above all else, having a feminine diction is indubitably inferior and furthers marginalization of LGBTQ persons.

Similar to working to control my "effeminate" gestures, I began to code-switch, altering my language patterns according to what social situation I found myself in. I tried to deepen my voice, and when that didn't work, I settled on not speaking at all. That freshman year, I was reserved to the point of rudeness. I barely spoke unless directly spoken to. I buried my nose

into books and rarely, if ever, willingly socialized in fear of people figuring me out. This fear and self-consciousness would fade out as I slowly became more and more accepting of myself, but for a while, I was obsessed with perfecting my voice.

Last summer, while out to lunch with a peer of mine, a fellow queer man, he told me that he once rejected a boy because he "just sounded like a faggot, you know?" I told him I didn't know, and could he possibly explain for me? He elaborated that it was the way this boy spoke: it was

just so *obnoxious*, so *gay*. Now, I've witnessed my share of internalized homophobia, but it never fails to take me aback. To be a *real man*, one must have the voice to match: deep, rich, sensual, sonorous,

bass. It isn't desirable, it's *lesser* even, to have the "gay voice," that floaty, effeminate treble associated with men just the same.

We need to stop associating the "gay voice" with the societal inferiority, and instead with *pride*. We need to stop enforcing gender roles in a community that should be working to demolish them, and instead embrace what differentiates us. Here's a radical idea: stop placing arbitrary importance on a characteristic that doesn't matter one bit. A person's lisp doesn't account to their character; there is no way of

speaking that is superior to another. The LGBTQ community should be working as a whole to rid the "gay voice" of stigma rather than enforce it. It should be welcomed absolutely.

Filmmaker David Thorpe, in his documentary, "Do I Sound Gay?," works to embrace his "gay voice." At the beginning, Thorpe tries to purge himself of his own "voice," but throughout the film, he learns to appreciate and embrace it, and eventually dissociates the shame he once linked it to.

I don't hate that boy who called me a faggot back in the ninth grade. Actually, I hate how much I hated myself and how I thought putting on this straight facade would, in turn, result in my happiness, as if pretending to be something you're not just to fit in ever *really* works. Focus less on *how* you speak, but rather if you can speak for yourself. Developing a voice is crucial to developing your identity, and it took me long enough to realize that. I don't deepen my voice anymore. In fact, I hope I sound like this "gay voice," because I *am* queer and I'm proud.

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Students help shape the minds of youth

Lee Ann Jastillana, *Beacon Correspondent*

As middle school students from across the country sit down in their classroom, they focus on their Generation Citizen handbooks laid out on the tops of their desks. For the next hour, these teens explore societal issues like police brutality and drug abuse. Guided by Emerson student coaches, they gear up to tackle persistent problems that are close to home.

Generation Citizen is a program that enables college student volunteers, known as “GC Democracy Coaches,” to go into local middle or high schools and teach a semester-long civics course that explores activism and student-led substantive change.

According to Generation Citizen’s 2013 report, the program aims to “strengthen our nation’s democratic future by empowering youth to become engaged and effective citizens.” The program is currently being implemented in the Bay Area, central Texas, Massachusetts, New York City, Oklahoma, and Rhode Island.

The first half of the course takes a lecture format, where students learn about how different branches of government work, how a bill becomes a law, and how activism exists within each community. The second half is dedicated to raising awareness of or fundraising for a goal that addresses a specific local issue.

The Generation Citizen program culminates with a “Civics Day” event at the State House, where participating middle and high school students present their projects for local leaders.

Emerson’s Generation Citizen chapter formed in the fall of 2013 with four members. Now, Emerson has the largest Generation Citizen chapter in Boston, with 15 student democracy coaches. The students apply to become coaches online at the beginning of each semester.

Generation Citizen works with local schools in Boston, including Orchard Gardens School, Josiah Quincy School,

Gardner Pilot Academy in Allston, and Excel High School, and the program replaces the days’ social studies class. The classes range anywhere from eight to 30 students and are guided by two democracy coaches.

Arlene Sanchez, an eighth grade English teacher at Gardner Pilot Academy, has a democracy coach come into her classroom twice a week for an hour. Sanchez says that her students respond better to activities that integrate physical movement than the civics lectures the Generation Citizen program includes.

Though Sanchez believes Generation Citizen has allowed students to see themselves as “change-makers,” she said she would like to have more interactive activities embedded into the Generation Citizen curriculum.

Sanchez says that one of her students who had recently come from Brazil really enjoys the program because he felt he never had a chance to speak out at his former school.

“The program makes him feel like a part of something in a country new to him,” Sanchez said.

Kavita Shah, a senior communication studies major and former Beacon arts editor, leads Emerson’s chapter of Generation Citizen. As executive director, Shah ensures that democracy coaches get support in terms of pedagogy techniques and classroom management.

Shah said that the program works off a model called the “advocacy hourglass” to implement systemic change. Various community issues are boiled down, and students choose one topic to focus on. They then branch out and work to address that issue by using community resources, contacting local decision makers, and partnering with non-profit organizations.

Shah said that Emerson democracy coaches have teamed up with students to combat issues of school bullying, gang violence, and school lunches.

“We lead students to understand that they can be change-makers, even as 13 or

14-year-olds,” Shah said.

Democracy coaches undergo a week-end-long “crash-course” before they teach in classrooms. These student volunteers are given lessons on the Generation Citizen curriculum, alongside lessons on how to run an efficient, engaged, and resourceful classroom. The weekend training aims to make sure that the student coaches feel comfortable with teaching civics material.

Generation Citizen works to prevent students from thinking narrow-mindedly about their impact on society. The program initially targeted under-resourced schools and lower-income areas.

Shah said she believes there is a place for every major in Generation Citizen and recounted instances when Emerson students thrived in the classroom. Writing, literature and publishing majors get to put their skills into writing petitions or persuasive letters, and visual and media arts majors get to utilize their innovative minds.

Christine Vapsva, a freshman communication studies major, said that she was inspired to apply for Generation Citizen this semester because, as a kid, she felt like her impact on community problems would be minimal. Generation Citizen, Vapsva said, is about making kids who may not feel like they have a voice realize that they do.

As a democracy coach, Vapsva works with an eighth grade class at Gardner Pilot Academy. Her class picked child abuse as their focus issue and identified the root cause to be the lack of mental health services for student victims of abuse.

One of Vapsva’s goals as a democracy coach is to have students become more confident and critical, even in a classroom setting.

“At first it was pretty quiet and a lot of the kids who have brilliant ideas and really interesting insights—they didn’t feel comfortable sharing them,” Vapsva said. “It’s been really amazing even after just a few classes to see some of the kids believe that their opinions matter more.”



“The program makes him feel like a part of something in a country new to him.”
—Arlene Sanchez

Kavita Shah is the leader of Emerson’s Generation Citizen chapter. • Kermel Yohannes / Beacon Correspondent

Applications for Generation Citizen are now available on their website (generationcitizen.org), and Vapsva encourages any interested Emerson students to apply.

“It’s a big time commitment, but I’d say it’s worth every minute,” Vapsva said.

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Style Column: The civil union of fashion and politics



Mia Zarrella
Zarrella is a junior journalism major and the Beacon’s style columnist.

Fashion has been exceptionally political this year.

The campaigns, debates, and scandals leading up to the result of this 2016 election created a divide in the American people, but also inspired members of the fashion industry to promote their favorite candidate and encourage citizens to vote.

On Oct. 18, *Vogue* endorsed Democratic candidate Hillary Clinton. This is the first time in its 124 years that the magazine has endorsed a presidential contender.

Below a 1993 Annie Leibovitz portrait of Clinton, *Vogue* wrote, “Editors in chief have made their opinions known from time to time, but the magazine has never spoken in an election with a single voice. Given the profound stakes of this one, and the history that stands to be made, we feel that should change.”

The readers’ reactions online ranged from celebratory to outrage. Some stated they were going to become new subscribers to the publication, while others stated they were forever unsubscribing. After sifting through the 97 article comments, I started thinking about the important role fashion plays in politics, and how that role is so often overlooked.

One reader, @Connie05, triggered me especially when they commented, “Stick to fashion! For the love of all things sacred, stick to fashion. I buy your magazine for fashion and stylist and current trends in the beauty business not to endorse candidates...Glad to know where your publication stands. I cancelled my subscription.”

The typos, by the way, are @Connie05’s, not mine.

And @Connie05 wasn’t alone. Most unhappy readers had three things to say: stick to fashion, stay out of politics, and Hillary Clinton shouldn’t be president.

I understand that readers might be upset that *Vogue* endorsed a candidate they don’t like. Yet suggesting a fashion magazine has no role discussing politics and should “stick to fashion” is disputable.

Fashion and politics are not mutually

exclusive. In fact, fashion is inherently political as designs are born from the designer’s culture, and style is determined by a person’s values and beliefs. Not to mention a fashion company’s own set of laws and ethics: who it employs, how much it pays its employees, what materials the garments are made of, etc. All are determined by politics and speak to the company’s bureaucracy and legislation.

Fashion has been changing the political and social culture for centuries.

When Levi Strauss first designed Lady’s Levis in 1933, women could finally wear jeans made for their bodies, while working in the yard or farm. Then, in 1966, Yves Saint Laurent created Le Smoking pantsuit, allowing women to wear pants in a formal setting. These designers were influenced by feminist movements toward gender equality.

In 1994, the cruelty-free organization People for the Ethical Treatment of Animals (PETA) broadcasted an advertisement protesting the use of animal fur in clothing. Supermodels like Naomi Campbell and Tatjana Patitz posed nude with the slogan, “We’d rather go naked than wear fur.” Though PETA has a reputation for being radical in its scare tactics to promote animal rights, this was a tasteful advertisement that used style and beauty icons to promote change through clothing.

In 2013, after neighborhood watch guard George Zimmerman was acquitted for killing Trayvon Martin, a black 17-year-old, black T-shirts reading “Black Lives Matter” in white font were the uniform of what would become the Black

Lives Matter movement. The recognizable shirts became a way to share and vocalize the need for racial equality.

And in September 2015, Kerby Jean-Raymond, designer for Pyer Moss, produced a short film about police brutality and racial injustice that aired during his New York Fashion Week show. Earlier that year, Jean-Raymond designed the “They Have Names” shirts that list the names of those wrongfully and/or brutally killed by policemen. The profits went to the American Civil Liberties Union.

And this year—an election year—the trend continued with a fervent sense of urgency to get Americans to vote.

Fashion and politics are not mutually exclusive. In fact, fashion is inherently political as designs are born from the designer’s culture, and style is determined by a person’s values and beliefs.

Opening Ceremony’s Fall II and Winter 2016 New York Fashion Week show was a mock-pageant featuring comedians like Fred Armisen, Carrie Brownstein, and Whoopi Goldberg, who gave commentary on the democratic process. The show, dubbed “Pageant of the People,” had

real voter registration booths on set while a dozen of A-list comedians talked on issues of immigration, feminism, economic inequality, police brutality, gender discrimination, and more. In its show notes, Opening Ceremony wrote: “No decisions we make this year are as critical as the ones our country will consider on election day.”

The same week as Opening Ceremony’s show, *Vogue* hosted a Hillary Clinton campaign fundraiser. The event was organized by *Vogue*’s Editor-in-Chief Anna Wintour and Huma Abedin, the vice chairperson of Clinton’s 2016 campaign. In the spirit of NYFW New York Fashion Week, 15 designers, including Diane von Furstenburg, Marc Jacobs, Jason Wu, Joseph Altuzarra,

and Tory Burch, featured designs for the Democratic Party nominee. The designers all created T-shirts showing they are *with her*—designs which can be purchased from Clinton’s website. The collection was dubbed “Made For History” to underline the possibility of a woman being elected president of the United States.

In an industry that thrives on appearances, to design a shirt that promotes one presidential candidate polarizes consumers. Yet it seems that during this high-stakes election year, designers and public figures are taking that risk.

The night of the third presidential debate, singer Rihanna wore a \$35 Trapvillla T-shirt with a screen-printed image of Hillary Clinton wearing a Yankees hat while serving as New York’s senator. She shared two pictures of the shirt to her 45.6 million Instagram followers. Each post received over 1 million likes and between 4,000 to 8,000 comments.

Those who have the gusto to support or defame a candidate on their chest offer themselves up to scrutiny, but also has the ability to influence. Fashion is a platform for communication, a utility for expression. Therefore, naturally, it makes sense for it to be used to spread political beliefs.

As you can see, @Connie05, fashion has always been political, from the moment women started wearing pants to when men started wearing dresses, from the first Black Lives Matter T-shirt to the “Made For History” clothing line.

When we read about style and trends and when we go onto Instagram or flip through a magazine, there are political connotations. As long as politics are present, fashion will remain the powerful force it is today.

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sports

Volleyball dominates in ECAC first round

Matthew Couture, *Beacon Staff*

In its first postseason action since 2013, Emerson women's volleyball left no doubt who the better team on the court was, defeating Morrisville State College in straight sets Wednesday.

The win in the first round of the Eastern College Athletic Conference tournament sends Emerson to the quarterfinal round on Saturday. The Lions are the top seed in the New England region, and were chosen to host the first round.

Two kills by freshman Lily Marella set the tone early for Emerson. After the fourth-seeded Mustangs tied the opening set at four, the Lions went on a 6-0 run, aided by two kills each for Bella Edwards and Jules Augustine.

Morrisville State called a timeout after that run, but the Lions won five more

straight points following the breather, running the score to 15-4. The Mustangs never cut the deficit to less than eight from there.

The second set was no kinder to the visitors. Aided by two more kills from Marella, the Lions opened the set on a 7-0 run. Marella, who finished with nine kills, said the team was a bit looser than they usually are for tough conference games because advanced scouting indicated a likely victory.

"When we play the big teams, we get so hyped up, we get aggressive, we start making mistakes, and then we start beating ourselves up for those mistakes," Marella said. "We knew we were going to win, to be frank, so there was no sense of 'I'm scared for this.' No one was nervous. It was just all about getting it done quickly and getting out to the tournament."

The score was tighter in the clinching set, but Emerson removed a number of starters. The Mustangs won a lengthy volley to pull within six at 21-15, but Emerson put the game away on another Marella kill.

Read said he didn't see what he expected from Morrisville State after studying tape, but attributed their short, nine-player roster to potential academic commitments on a Wednesday afternoon.

"Watching video, they were amazingly scrappy. They ran a very quick offense when they passed well," Read said. "I think missing some of their players affected their chemistry today and we capitalized on that."

Teams who finish with a record of .500 or better overall qualify for the ECAC tournament. Read pointed to the women's soccer program's New England Women's

"It was just all about getting it done quickly and getting out to the tournament."
—Freshman Lily Marella

and Men's Athletic Conference playoff appearance a year after winning their ECAC tournament as a model he hopes to emulate.

"Soccer last year; it helped catapult them," Read said. "They play a little bit longer, they got some confidence building some wins, and hopefully it catapults us with that confidence through next year into the NEWMAC."

The Lions will hit the road to face off against Manhattanville College, winners of Wednesday's first round nightcap in the Bobbi Brown and Steven Plofker Gym. The match is scheduled for 2 p.m on Saturday.

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Jules Augustine (left) continues to add to her kills record in the ECAC tournament.
Ezekiel Levin / Beacon Staff



Emerson's Lily Marella and Annie Hall play close to the net in Wednesday's game.
Ezekiel Levin / Beacon Staff

Augustine breaks school record

Tommy McArdle, *Beacon Correspondent*

There is a spot in the top left corner of the volleyball court that women's volleyball senior captain Jules Augustine said she loves to hit. She has hit it for four years now, to the tune of 1,025 kills, good for the most in team history.

Augustine logged eight kills against Bridgewater State University on Oct. 27 to break the record. She added 10 more against Clark University on Oct. 29 to bring it up to her current total.

The senior middle blocker hit for 248 kills this year, averaging 2.73 per set. The Lions as a team averaged just over 11 kills per set this season. Augustine contributed 24.7 percent of those, helping her team to a winning 17-11 record in 2016.

Augustine attributed her accomplishments to her versatility on the court.

"I'd like to say I have a good shot list," she said. "It's very known to other teams to block that angle so I can't hit my normal shot. So, when that happens and teams start to key in on my favorite spot, I like to think I'm adjustable and that I can move it around until they stop. Then I can hit my normal spot again."

When Augustine's sweet spot is open, it is her first target. She said if the ball is set quickly to her, the opposition usually doesn't get there in time.

Sophomore setter Moira Brennan led the Lions in assists with 918 this fall. Naturally, many of those assists were to Augustine. Brennan said she tries to move the ball to Augustine when she has the opportunity.

"Jules is such a great hitter that, when she's out on the court, she demands the ball," she said. "She'll never be like, 'Oh, you have to set me,' but the way she plays makes me want to set her a lot. It's so nice to know that whenever I give her a set, even if it's crazy and bad, she'll put it away anyway."

Brennan also noted that Augustine's presence is game changing.

"She's a player that you really notice when she comes back in, especially if we're in a tough game," Brennan said. "Against Babson, she came into the game clapping and was really like, 'Come on, let's step it up a little bit.' The way she speaks and controls herself on the court [makes it] really comforting to be out there with her."

Though Augustine now owns the

school's all time record, freshman outside hitter Bella Edwards led the team in kills this year. Edwards, who hit 268 in her first season with the Lions, said Augustine is a motivating figure on the team.

"When she goes up for the ball, she totally gives it her all," Edwards said. "You can see that in her, and it inspires me to do the same thing. When I'm feeling down as a player, or just tired, I'll look at her and she's performing well like she always does. She's a really consistent player."

Augustine, a visual and media arts major, said that, as a freshman, she never imagined she would one day hold this record.

"I didn't know it was a thing," she said. "I knew it was 1,000 points for basketball, but I didn't know they kept those kinds of stats for volleyball. My freshman year, I was happy to be playing, let alone thinking about this."

Even as she drew closer to the 1,000-kill mark, Augustine said she never wanted to put pressure on herself.

"I really didn't think it was even possible until this year, until I got to about 930 kills," she said. "That's when I started thinking, 'Oh my God, I can do this. I can

"She's a player that you really notice when she comes back in, especially if we're in a tough game."
—Setter Moira Brennan

actually pull it off."

Augustine turned it up a notch this season. Through her first three years, she averaged 2.57 kills per set, giving her 777 kills in her career prior to this semester. This season's 2.73 ratio raised her career average by .06.

Though a difference of .06 doesn't sound like much, it was the difference between her and the all-time leaderboard. If she produced at her three-year career average again this season, she would have just enough to top the 1,000-career milestone, but would fall seven kills short of the previous record set by Erin Connolly in 2010.

Augustine's 1,025 kills now stand ahead of Connolly's 1,008. Lauren Zaniboni, who played from 2008 until 2011, is now third in women's volleyball program history with 1,006 kills.

Statistics as of the end of Emerson's regular season. Augustine's stats from the ECAC tournament are not included because they were compiled after the deadline for this story.

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Jackie MacMullan speaks at Emerson in Jaffe's series

Matt Couture, *Beacon Staff*

When legendary NBA writer Jackie MacMullan walked into the Semel Theater on Nov. 3, she gave a knowing wave to one of the fifty-some students gathered—her nephew, Lions pitcher Tim Mainella. Mainella, a right-handed hurler for Emerson's baseball team, sat in the front row for the second installment of the Al Jaffe Speaker Series, orchestrated by Emerson sports communication. On stage, his aunt captured the attention of the crowd with stories both professional and personal. Mainella, a sophomore who will now be majoring in sports communication after initially taking up journalism, said MacMullan's guidance was important to him. "There's no doubt that she influenced me to study some sort of journalism or sports-related field," Mainella said. "Growing up and seeing her name in *The Boston Globe*, and [saying] 'Hey, that's my aunt'—that's incredible." MacMullan, who now writes enterprise stories for ESPN's "TrueHoop" and appears on-air, often on "Around the Horn", shared that guidance with a larger audience at the event. She told the aspiring sports communicators and journalists assembled that now, more than ever, beginners can't enter the field with only a

single talent. Because of the changing media landscape, she encouraged branching out and applying to internships in print, television, and radio. "The more diverse you make yourself, the more marketable you are to your future employers," MacMullan said. MacMullan made her name as a reporter and columnist for *The Boston Globe*, where she said she took assignments when nobody else could, even covering rowing on raw spring mornings. She said she built her career on reporting, and in what has become a more opinion-driven world, she wants those who follow in her footsteps to know good journalism wins out. "I want our business to continue in a way that's got ethics and morality, and I think [with] these blogs, for instance, the lines are blurred," MacMullan said in an interview. "They're not journalists. Journalists make a commitment to the truth and to the certain way of doing things, so the more I can talk about it, the happier I am." MacMullan spoke openly about the future of newspapers, and said she hopes a new business model is discovered allowing them to be profitable going forward. She said good writing is still the basis for all sports journalism, be it on newsprint or a 52-inch flat screen, pointing to ESPN colleagues Michael Smith and Jemele Hill

as prime examples. "So many of the people you see on air started out as writers," MacMullan said. "I always tell all these people who want to be on television, 'That's terrific, but they're all writers, so get that background.'" MacMullan, the *Globe's* first ever female sports columnist, also took students inside the many locker rooms she has entered, reminiscing about her days covering Celtics greats from Larry Bird to Paul Pierce. Her conversation with Jaffe followed ESPN president John Skipper's visit to campus in March. Spencer Kimball, the interim director of the sports communication program, said Jaffe hopes to continue the speaker series. Kimball said giving students the opportunity to learn from professionals is the goal. "It really gives our students the confidence that they're in the right place because they get access to these people and really get the education that you can't teach in a textbook," Kimball said. "When you can ask Jackie MacMullan what it's like in 1983 to be covering the NBA, or you can ask John Skipper what it's like to make a decision at ESPN about what to cover, not many people get that type of information."

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Jackie MacMullan speaks to students in the Semel Theater. *Matt Couture / Beacon Staff*



Jackie MacMullan spoke to Al Jaffe, Emerson alumnus, at the second installment of his speaker series. *Matt Couture / Beacon Staff*



MacMullan encouraged students to practice good journalism. *Matt Couture / Beacon Staff*

Lions looking for positives in minor record improvement

Libby Sweeney, *Beacon Correspondent*

In September 2015, the Emerson men's soccer team lost by five goals to Massachusetts Institute of Technology when they were shut out by their fellow New England Women's and Men's Athletic Conference team. Almost exactly one year later, on Sep. 17, 2016, the whistle sounded after 90 minutes of play between Emerson and MIT to indicate the arrival of overtime, and, more importantly, Emerson's neck-and-neck play against the reigning conference champions. Last year the Lions were 5-13, and this year they also won five games, with 11 losses after two games were cut from the schedule. But if you looked at Emerson's record for each year and saw the number five indicating the amount of wins for both years, you wouldn't know that the team had improved at all. "[The season was] better than last year, and the record is almost identical," head coach Javier Mejia '05 said. "Just looking at the numbers from someone outside the program, you wouldn't think there was any improvement. People would say, 'They

kind of stagnated, they plateaued; no improvements there.' Fortunately, the team doesn't feel that way." Last year was the former marketing major's first season coaching, and the team had to adjust. "The guys [were] getting used to me, the new coaching style. We made some adjustments in training and matches, tried a new formation, but all these things take time," Mejia said. "This year, the players that were returning understood my coaching philosophy better, so we didn't have to worry about that as much. We made some strategy [and] tactical adjustments, which take some time as well. But I think everybody agrees that we've been playing better." A breakdown of their wins shows this to be true—games were much closer than they have been in recent years. Last year, out of seven conference games played, six were lost by a deficit of more than one goal. This year, only two were lost by two or more goals—and one game was a win. The Lions earned their first-ever New England Women's and Men's Athletic Conference win against Coast Guard this year, making school history when sophomore forward Max DeLuca scored

the only goal of the game during the 31st minute. "[It] was unbelievable," senior captain and forward/midfielder Duncan Bochichio said. Bochichio, a journalism major, said it was made even sweeter by simply being on the team last year, and "getting smoked just about every single game." He also said that they had a feeling the win would happen this season after their thrilling overtime match against MIT. Coaches and players said one key reason for that win was the schedule leading up to the Coast Guard match. The team normally plays a Wednesday non-conference game and then goes on to tackle a NEWMAC rival on Saturday. Before Coast Guard, however, the Lions had the previous Wednesday off, allowing them to prepare more and focus specifically on their opponent's play. Sophomore back Paul Bou Aziz, a communication studies major, said they took full advantage of the extra time. "[We learned] this year that we do better when we have a full week's worth of training, so, maybe next year—depending on the schedule—we can probably do more training with NEWMAC games," he

"Jules is such a great hitter that, when she's out on the court, she demands the ball." —Setter Moira Brennan

said. "That definitely helped." Mejia agrees, and has already made next season's schedule to adhere to this strategy. He moved many of the midweek matches to Monday, rather than Wednesday, so the team can have four days to prepare for a Saturday conference matchup instead of two. Along with the adjustment to the schedule for next season, the Lions are looking forward to new opportunities on the field after establishing a base for the team to grow upon. "We [as a team] are still building a name for ourselves, so hopefully getting that first NEWMAC win puts our name on the map a little bit," freshman back Creighton Dorfman said. "I don't think there's any excuse for us anymore, to say, 'Oh, we're Emerson, we lost again,' in the conference. I don't think it's like that anymore." *Statistics as of the end of Emerson's regular season. Augustine's stats from the ECAC tournament are not included because they were compiled after the deadline for this story.* ✉ elizabeth_sweeney@emerson.edu

THURSDAY

FRIDAY

SATURDAY

Safe space to share art



Perform your creative work in a safe space for all people.
Courtesy of Flickr

If you have any creative work you'd like to share with others—music, poetry, anything—the Hostelling International Boston open mic night is the place for you. Anyone and everyone, regardless of experience level, is invited to participate in this event. The welcoming community of the Bummer City Historical Society is hosting, and encourages artists of all ages to perform. The society's goal is to create safe spaces for people of all ethnicities, sexual orientations, and identities by helping to publicize participants' work. This is a great opportunity for anyone who has art to share but isn't sure where to begin. It's also super convenient, as the HI Hostel is just a short walk from Emerson's campus. The event will be a judgment-free zone, so shake off those jitters and give it your best shot.

—Nicole Cooper / Beacon Correspondent

HI Boston Open Mic Night
♥ HI Boston Hotel
📅 Nov. 10
7:00 p.m.-10:00 p.m.

Celebrate veterans on day off



Celebrate our veterans with two different parades.
Courtesy of Flickr

On Nov. 11, Emerson classes are cancelled in honor of Veteran's Day. To celebrate the citizens who have fought for our country's freedom, you can enjoy not one, but two parades. The first will begin at the intersection of Boylston and Charles streets., heading down Tremont St. and ending at City Hall Plaza. The Veterans for Peace Parade will follow behind in celebration of Armistice Day. The parades will include marching bands and ROTC groups from various high schools. Grab some friends and enjoy this tribute to our brave soldiers.

—Nicole Cooper / Beacon Correspondent

Veteran's Day Parades
♥ Boylston and Charles St.
📅 Nov. 11
1:00 p.m.

Free broomball tournament



The sport is similar to hockey. Not actually played with brooms.
Courtesy of Flickr

For students who are interested in playing sports but aren't on an Emerson team, the intramural broomball tournament is a great way to become involved. Originally played in Canada, broomball is an ice sport very similar to hockey. For this tournament, you can either form your own team with friends and fellow sports lovers, or join on your own and be assigned to an existing team. Just register online by Nov. 9 on IMleagues.com—no try-out required. You can choose the difficulty level of your preference; there will be a “fun” division for beginners and a “serious” division for more competitive players. Winners of the “serious” division will receive a T-shirt with an advertisement for the tournament on it. Whichever you choose, this two-week club will be a blast for athletes of all kinds.

—Nicole Cooper / Beacon Correspondent

Intramural Broomball Tournament
♥ L3 Basketball Court in the Max Mutchnick Campus Center
📅 Nov. 12, 3:00 p.m.-6:00 p.m.

SUNDAY

Cultural showcase

Emerson International urges you to ask yourself, “What does rhythm mean to you?” If you feel passionate about your culture and have expressed this through art, come out and share your creation among fellow classmates at this exhibit of internationally-focused artwork. You can share a song you've written, perform a cultural dance, or recite a poem you've penned. You can sign up on the Google Doc available through the Emerson events calendar. Succeeding the showcase will be a complimentary dinner with various ethnic foods from around the globe. Come out to support your peers and learn about all kinds of cultures outside of your own. If you enjoy delicious food, cultural education, and the arts, you won't want to miss this.

—Nicole Cooper / Beacon Correspondent

Rhythms of the World
♥ Bill Bordy Theater
📅 Nov. 13, 4:00 p.m.-6:00 p.m.



Enjoy free food and talent from various cultures represented at Emerson.
Courtesy of Flickr

Even more events

View this calendar and submit your events at berkeleybeacon.com/events.

THURSDAY, NOV. 10TH

Silversonic Annual Music Video Showcase
Bright Family Screening Room
7:00 p.m.- 10:00 p.m.

Silversonic, a yearly event that showcases music videos created by Emersonians, returns this Thursday, Nov. 10. It will feature music videos created by current students and graduates, and is hosted in the Bright Family Screening Room. The showcase will feature Ben Phillippo '08, an award-winning music video director. Work by current Emerson students include Luke Gibson's “Flyknit Shoes” by Iglooghost and Mr. Yote; Paige Anderson's “You & Me” by Lifehouse; and Andrew Bushnell's “Faded (Lido Remix)” by Zhu.

—Nicole Cooper / Beacon Correspondent


MONDAY, NOV. 14TH

R.A.D. for Men
Room 417 in Paramount Center
6:00 p.m.-9:00 p.m.

The Emerson College Police Department has adopted a self-defense course called Resisting Aggression Defense (R.A.D.) for men, which will be offered this upcoming Monday and Tuesday. The course was first made available at Emerson in April of 2015, and is part of a program called R.A.D. Systems of Self-Defense. Those who attend the class will learn how to handle dangerous confrontation in safe and smart ways. They will learn how to identify a potentially harmful situation, how to prevent physical danger, and how to understand the effects of assault.

—Nicole Cooper / Beacon Correspondent

EMERSONstage



THE HOUSE OF BERNARDA ALBA

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Directed by DAMON KROMETIS

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